

FOREIGN COPYRIGHTS WITH A STRING.

The International Copyright law has now been almost a year in operation, and as we predicted some time back, has proven an utter failure. As it now stands, it is almost practically useless, protecting only wealthy corporations. For instance, books, etc., must be copyrighted simultaneously in the different countries in which the copyright is sought, and published from plates manufactured in the said countries, with the exception of Europe and perhaps some other countries not as yet in the treaty. A small publisher or author has on this account no more protection than heretofore, for unless he has an agent or publisher in such countries he cannot protect himself. It is often the case that an unknown author cannot obtain a publisher at home much less in a foreign country. In such a strait, if he has money enough, he may publish his own works and obtain the copyright for his own country, but the valuable protection in foreign countries is lost to the very man who most needed it.

This, then is the farcical new copyright law that gives with one hand and takes away with the other.

The absurdity of the *simultaneous publication* clause has by this time been pretty well proven, and we think the following provisos will commend themselves to all: Let the author or publisher be permitted to take out in his own country the copyrights required for other countries, said author or publisher paying the librarian the amounts required, and furnishing copies required, which would be forwarded by such librarian to the countries desired, this to secure for the author or publisher the copyrights with the provision that said work or works when placed upon the market in said countries, be produced from plates made, etc., as the laws respectively demand. The time for this to be limited to from six to twelve months. This would enable the publisher either to produce the work in foreign countries himself or make such arrangements with other publishers in said countries as would perfect his copyright and make it valid. If not produced in such time the copyright to be void. All publishers know what trouble it is to produce and place upon the market a new work, and that in the case of many works it is quite an undertaking. By enabling authors and publishers to gain the necessary time the real intention of the law would be brought about. As it is, the new copyright law is a gift with a string. If the protection for a period of six or twelve months be granted the countries themselves would profit by issuing a hundred copyrights, where at present not five are taken out. Besides, the poor man of brain, and the poor publisher, to whose benefit the law should apply as well as it does to the rich monopolies, would be done full justice to. It is hoped that these provisions will meet the approval of the present Congress.

A GOOD THING TO PASS ROUND.

(From the *Troy, N. Y. "Press,"* Jan. 14, 1892.)

A number of jovial students aboard the *Etruria*, bound for New York, after having "done" Egypt and the Holy Land, were relating experiences, detailing incidents and carelessly giving utterance to foreign expressions, when a wag casually inquired the pronunciation of *bae-ka-che*. One said *backa-she*, while another insisted it should be *backa-sha*. After a little argument, he politely announced that in America, where he was best acquainted, it was *backache*, and that St. Jacob's Oil was the great remedy for it. The effect upon that pleasant little circle was as magical as that of the remedy mentioned upon all aches and pains.

Kate Castleton, the actress, died at Providence, R. I. She was born in England, and was about thirty-five years old.

JOSEPH P. GRANT.

Joseph P. Grant, the well-known pianist and accompanist, was born in Baltimore, January 16, 1860. Shortly before the war, his parents removed to Cincinnati, where in 1868, he began the study of piano. A few years later, he took up the study of violin, but was obliged for want of time to give it up. His principal piano teacher was Mr. Schmidt, a personal friend of Sherwood. In 1878, on account of his father's financial troubles, he was obliged to take a position as shipping clerk



for a Cincinnati firm, a circumstance that did not in the least check his eagerness in the study of music, for, having purchased a number of works, he began the more diligently, to study theory during his evenings. At this time he became organist of the Cathedral, at Covington, Ky., and a year later, pianist and accompanist for a number of the soloists and organists at four concerts given for the benefit of the new Cincinnati Exposition building.

In 1879, Mr. Grant moved to St. Louis, and obtained a position as organist of St. Malachy's Church. In 1882, he was appointed accompanist of the "Henry Shaw" Society, of which Mr. Poppen, was director, and in the following year, became accompanist of the Choral Society, under Mr. Joseph Otten. In 1885, Mr. Grant was organist for the Thomas Orchestra and festival chorus at the formal opening and dedication of the St. Louis Music Hall. On this occasion he was complimented by Mr. Thomas for his precision, as one of the most important numbers had to be played without rehearsal. He also did excellent work as accompanist for the Saengerfest chorus, under Mr. Froehlich and in the preparation of the chorus for Arch bishop Kenrick's jubilee.

It was not until 1889, that Mr. Grant devoted much time to teaching. His work in all departments is characterized by thoroughness and ability. Mr. Grant is a self-made man and has won the respect and admiration of all with whom he has come in contact.

In calling attention to the advertisement of Manager J. E. Ashcroft, which appears in this number we beg to assure our readers that Mr. Ashcroft has the confidence and good-will of perhaps the entire musical element—amateurs and professionals—in St. Louis. His management of the large number of entertainments entrusted to him has been extremely careful and judicious, while they have at the same time been pushed with a vim and energy hitherto unknown in musical circles of the West. Some idea of Mr. Ashcroft's business may be gathered from the following concerts and lectures managed by him last season in St. Louis:

Thomas' Orchestra—six concerts. Austrian Juvenile Band, Vienna—three concerts. United States Marine Band—two concerts. University of Michigan Glee Club. Eugene D'Albert. Edouard Remenyi. Corinne Moore Lawson song recital. Hamlin Garland—three lectures, St. Louis; Hamlin Garland—two lectures, Springfield, Mo; Hamlin Garland—two lectures, Indianapolis, Ind. Thos. Nelson Page.

Mr. Ashcroft announces for the season 1892-93 for St. Louis, and will contract for other dates in the West.

The celebrated *New York Philharmonic* Club with vocal soloist.

Miss Marie Decca, who created such a furore as soloist with the Marine Band.

Franz Rummel Pianist.

Prof. Louis C. Elson—lecture recital.

Prof. Marshall L. Snow—illustrated lantern lectures.

Hamlin Garland—lectures.

Thos. Nelson Page.

University of Michigan Glee Club.

Edith Ross Scottish Concert Co.

A syndicate, representing men of influence and money in both Austria and the United States, is making arrangements to introduce in Chicago during the World's Fair, the famed *Passion Play* exactly as it has been given for centuries, at intervals of ten years, by the people of Ober-Ammergau, Bavaria. The syndicate is incorporated as "The Original Ober-Ammergau Passion Play Association," with capital stock of \$800,000. It is reported to be the intention to present the *Passion Play* in Chicago with the same cast and same costumes as were employed at its presentation at Ober-Ammergau in 1890.

A Half-Hearted Effort—Daughter—"Yes, I know Mr. Stay-late comes very often, but it isn't my fault. I do everything I can to drive him away." Old Gentleman—"Fudge! I haven't heard you sing to him once."—*New York Weekly*.

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CITY NOTES.

The M. T. N. A., has appointed the following committee on the Examination of American Compositions: E. R. Kroeger, St. Louis; Arthur Foot, Boston; A. A. Stanley, Ann Arbor; Wilson G. Smith, (alternate) Cleveland.

Miss Annie Clark has been playing Lonis Conrath's Polonaise, with considerable success. Miss Clark is one of Mr. Conrath's most promising pupils, and bids fair to become one of St. Louis' leading pianists.

Mrs. Nellie Haynes-Barnett, who left the Grand Ave Presbyterian choir for the Holy Communion, at an advance in salary, is making herself a prime favorite with the congregation. In making this advantageous change, Mrs. Haynes-Barnett returned to a scene of former work, and although the endeavors of the Grand Ave Presbyterian members to retain her were fruitless, they left the position open to her.

The American Christian Saengerbund gave its closing concert at Music Hall on the evening of the 28th ult. The concert was an unqualified success, due to the good work of its principals. The vocal numbers contributed by Miss Julia Vollmar created genuine enthusiasm, and won her the honors of the evening. One of the features of the concert was the duet "The Lord Is My Light," sung in a superb manner by the tenor Mr. Henry Belde, of Peoria, and Miss Julia Vollmar. Mr. F. S. Saeger, the well known teacher and composer, contributed in a high degree to the success of the exercises, both by his splendid organ numbers and songs specially written for the occasion. Miss Carrie Vollmar was accompanist, and acquitted herself of the work in the most creditable manner.

Charles T. Sisson's granddaughter, Miss Stella Hazard, is a coming pianist. She was awarded the George M. Pullman diamond medal at the twentieth annual examination of the Chicago Musical College, for her piano playing, a few days since.

The following letter has been sent out from the Bureau of Music of the World's Fair. It is desirable to bring to the attention of our native composers and to keep before them always, the fact that the Bureau of Music desires for the Exposition a worthy representation of the best work done in this country:

"The Musical Director desires to include in the programs of exposition concerts representative choral, orchestral and chamber works by native American composers. All scores received by the Bureau of Music before October 15, 1892, will be submitted to the committee, whose names are shortly to be announced. The favorable recommendation of this committee will be final and insure performance. Both printed and manuscript music may be sent.

For the Bureau of Music,

G. H. WILSON,
Secretary."

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OUR NEW PREMIUM.

OUR readers will notice the cut of a piano stool on page 64 of the REVIEW. It is the finest piano stool made in the world. It is used and preferred by the great pianists, Rubinstein, Rosenthal, Rive-King and others. It is a beautiful piece of furniture and an ornament to any parlor. The reduced price is \$12.37. We offer it as a premium for only eight subscribers. You can have your choice in walnut, ebonized oak or mahogany.

The stool is made by the great house of C. A. Cook & Co., State Street, Cambridgeport, Mass. It is the strongest and best piano seat in use and affords special comfort to teachers and concert givers. The work and material are guaranteed to be first-class in all particulars. We invite you to call upon your dealer and examine the merits of this stool. Its high cost may prevent its being kept by smaller dealers, but it may be seen at all large music houses. As the number of stools we offer will be limited, begin at once to send in your subscribers. Send one or two now and the rest as soon as you can. This is the best and most liberal premium ever offered.

WORLD'S FAIR MUSIC.

It Will be the Finest Which Talent, Good Judgment and Money Combined Can Supply.

The fact that Theodore Thomas is musical director of the World's Columbian Exposition, and that associated with him are William L. Tomlins and George H. Wilson, is assurance sufficient that music of the highest order and an excellent program will be provided. The best musical talent of the world will be drawn upon; fine halls will be provided; and something like half a million dollars will be expended to make the musical features of the Exposition a success. Two of the halls or auditories will cost each \$100,000, and \$175,000 has been set apart for an orchestra of 120 skilled musicians, who will be drilled by Theodore Thomas. This orchestra will be the nucleus about which will be formed the grand choruses.

The Bureau of Music of the Exposition has issued the following outline of its plans, from which it will be seen that the plans are comprehensive and promise most gratifying results: Recognizing the responsibility of his position, the musical director groups all intended illustrations around two central ideas:

1. To make a complete showing to the world of musical progress in this country in all grades and departments from the lowest to the highest.
 2. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world.
- In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable:
1. The hearty support of American musicians, amateurs, and societies, for participation on great festival occasions of popular music and for the interpretation of the most advanced compositions, American and foreign.
 2. The presence at the Exposition of many of the representative musicians of the world, each to conduct performances

Continued in Third Column.

MISS LILY R. GAVIN.

Miss Lily R. Gavin, the well-known singer, was born in St. Louis, March 17, 1866. She was educated at the Visitation Convent, on Cass avenue, where she was well grounded in the rudiments of vocal and instrumental music. Subsequently, she went through a course of vocal instruction in the Garcia system under Mr. Edgar Buek, of London, England, supplementing this with a course of lessons from Mr. Max Ballman, of this city.

Not losing sight of the importance of piano playing, Miss Gavin pursued a classical course in that art under Mr. Joseph Otten, taking up the study of harmony and composition under Mr. Bowman. Conscientious and ambitious, Miss Gavin is well equipped for her work. Her talent for music is natural and spontaneous and she is considered one of the best sight readers in vocal or instrumental music in the city. She has sung in all the prominent Catholic and Protestant churches of the city, being at present, soprano at Dr. Brook's Church, on



Compton and Washington avenues. Miss Gavin has been tendered many flattering engagements to leave the city with opera companies and otherwise, but has invariably declined them, preferring the quiet of a local professional. Her concert work in this city has been extensive and highly successful, including engagements with Gilmore's Band, in the Merchants' Exchange, the Irish Societies' Concerts at large Exposition hall, the French Fete celebration, Kunkel's Popular Concerts, etc. In her classes, both vocal and instrumental, she has accomplished the best results, doing most thorough and efficient work. Many of her pupils have filled concert engagements with pronounced success. She is at present spending her vacation in Minnesota, where she has many friends and relatives.

Miss Gavin is one of our most highly esteemed teachers; her modest and lovable disposition have endeared her to a host of friends and pupils.

"It is impossible to specify the number of times a year your piano should be tuned. A piano, to be kept in fair condition, should be tuned four times a year. So much depends, however, on the temperature, style and make of the instrument, the manner of use, its condition, etc., that where one piano requires five or six tunings annually, another might get along fairly with much less.

"In the matter of tuning there is much negligence, people preferring with singular perversity to let their piano go to 'rack and ruin' rather than get a good tuner in time. This is the sort of penny-wise pound-foolish policy that buys a cheap piano for a beginner, fondly expecting musical progress to be made on a poor instrument and with a poor teacher. To sum up, buy a fair-priced piano from a reliable dealer and with a well-known name on its fall-board. Keep it well after you have bought it. Don't try to play on it unless you know how, and to know how you must employ a good, not cheap teacher, and finally employ a reputable tuner to look after the instrument."

Rubini, the famous Italian tenor, preserved his voice, not by the clap-net devices so widely discussed, but in the simplest and most common sense manner. The days on which he performed, he used to dine at two o'clock, then proceeding to the theatre slept until six, at which hour his servant woke him; he then appeared fresh and in admirable condition before the public. Simply letting Nature alone she did her work. This was the only means he used to preserve a voice which was fresh and powerful up to the time of his death.

of his own principal compositions and those of his countrymen, all upon a scale of the utmost completeness.

3. A provision on the part of the Exposition authorities of the means necessary for carrying out these plans in the erection of the halls indispensable for successful performances and in the engagement of solo artists, orchestras and bands.

Consideration of these three lines of inquiry has taken much time, but progress is sufficiently advanced to permit the Bureau of Music to make the following preliminary announcement:

The halls have been officially agreed upon and their construction ordered within the Exposition grounds:

1. A Recital Hall, for quartet, concerts, etc., seating 500 people.
2. A Music Hall, with accommodation for 190 players, 300 singers, and an audience of 2,000.
3. A Festival Hall, for performances upon the largest practicable scale with 200 players, 2,000 singers, and audience of 7,000.

The Music Hall will contain a fine concert organ, and in Festival Hall will be placed an organ for chorus support.

The appointed Commissioner to Europe, who was sent to tender the invitation of the Exposition to the most distinguished composers, has returned with an encouraging report which insures a series of international concerts unprecedented in point of scope and character.

The invitation of the Bureau to choral societies to co-operate because of their love of art and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music has brought many assurances of support. Inasmuch as it would be manifestly impossible for the same chorus to take part in all choral performances, the work will be divided among choral societies of the entire country.

The Musical Director assumes that thousands of singers and music lovers will visit the Exposition in any case, and that they will prefer to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances. These forces being directed and guided, as they must be, in combined effort, the necessary preparations for their appearance at the Exposition will afford intelligent direction to efforts that in some parts of the country are now being wasted for want of a commanding object of work.

The entire range of the performance proposed may be seen from the following tentative classification:

- First—Semi-weekly high grade orchestral concerts in Music Hall.
- Second—Semi-monthly high grade choral concerts in Music Hall.
- Third—Six series of international concerts, choral and orchestral, consisting of from four to six in Festival Hall and in Music Hall.
- Fourth—Three series of three concerts each of oratorical festivals by united American choral societies in Festival Hall.
- Fifth—Concerts in Festival Hall under the auspices of German singing societies.
- Sixth—Concerts in Festival Hall, under the auspices of Swedish singing societies.
- Seventh—Six series of popular miscellaneous festival concerts by American singers.
- Eighth—Twelve children's concerts by Sunday-school, public school and especially organized children's choruses.
- Ninth—Chamber music concerts and organ recitals.
- Tenth—Popular concerts of orchestral music, to be given daily in Choral Hall during the six months of the Exposition.

To successfully carry on such a series of performances as are outlined above, a large corps of musicians will be needed, some of whom will be engaged for the entire period of the Exposition; others for single and series performances.

The complete success which the Musical Director seeks can be secured only by the loyal co-operation of individual artists, large and small choral and instrumental societies and organized amateurs in general. Such co-operation he earnestly asks, and in subsequent papers to be issued by the Bureau, details of organization and appearance of the Exposition will be given.

Regarding the standard of performance to be observed in all departments of the Exposition music, the Musical Director holds that while co-operation is asked of all grades of attainment, every musical illustration there produced, must be justifiable upon artistic principles. That is to say, it must be what it honestly purports to be.

THEODORE THOMAS,
WILLIAM L. TOMLINS,
GEORGE H. WILSON.

Approved:
GEORGE R. DAVIS, Director General.

CITY NOTES.

Miss Clara Stubblefield will spend her vacation at Lake Chautauqua, her favorite resort.

Mrs. Steinhilber Rockel sang with great success at the French Fete, held at Belleville, on the 14th inst.

E. R. Kroeger's trio, rendered at the M. T. N. A. Convention, created great enthusiasm, the composer himself being obliged to appear before the audience.

Paul Mori, has been engaged to succeed Prof. Wm. Armstrong, at Forest Park University. Prof. Armstrong goes to Shurtleff College, Upper Alton, Ill.

Louis Conrath, the well-known pianist and teacher is kept busy at his studio, notwithstanding the hot season. He will leave for the Rocky Mountains in August.

Mr. Charles Kunkel's elegant residence on West Pine street, was taken possession of by a few of his friends, on the evening of the 20th ult. Mr. and Mrs. Charles Kunkel's proverbial hospitality made the occasion one of rare enjoyment.

MAJOR AND MINOR.

Mascagni, states that he has completed his new opera, "Les Rantzani," and that it will be given during November, at the Pergola, Florence.

George W. Morgan Dead.—The death is announced of George W. Morgan, the well-known organist of the Brooklyn Tabernacle. Mr. Morgan was a favorite in musical circles, and ranked as one of the best organists in the country.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

IMMEDIATE.

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Mr. Chas. W. Landon has severed his editorial connection with the *Etude*, of Philadelphia, and has been appointed Dean of the Western Michigan College Conservatory, at Grand Rapids. Chevalier DeKontski has been engaged as principal of the piano department and Mrs. Willis Merton Bryant, one of the best pupils of Mme. Cappiani, of New York, as principal of the local department.

In June more than 90,000 people, or a daily average of 3,100, visited the World's Fair grounds and paid 25 cents each to see the sights. The largest attendance on any one day was 12,038 on May 29.

For a fine silk umbrella, parasol or cane, go to Namendorf Bros., the popular umbrella makers. They manufacture and sell at the most reasonable prices. Visitors to the city are cordially invited to inspect the finest stock of umbrellas and parasols in the West.

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Cloth Store.
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Silk and Velvet Store.
Dress Goods Store.
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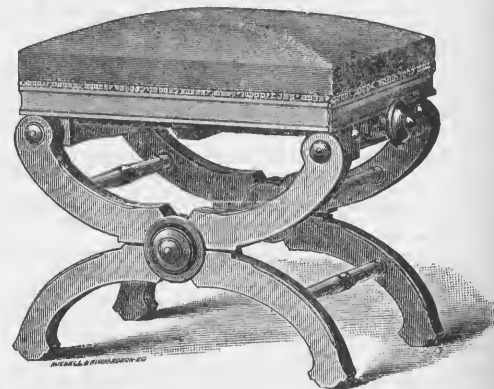
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See Page 63 for Description.

TARANTELLA.

3

The Fisher Maidens of Procida.

J. Raff.

Presto. ♩-96.

First system of musical notation for Tarantella. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music begins with a forte (f) dynamic in the bass and a mezzo-forte (mf) dynamic in the treble. There are various fingerings and articulations throughout the system. A 'Ped.' (pedal) marking is present below the bass staff. The system ends with an asterisk (*).

Giocoso.

Second system of musical notation for Tarantella. It continues the piece with a 'Giocoso' tempo marking. The dynamics are mostly piano (p). The system includes various fingerings and articulations. A 'Ped.' (pedal) marking is present below the bass staff. The system ends with an asterisk (*).

Third system of musical notation for Tarantella. It continues the piece with various fingerings and articulations. The system includes a 'Ped.' (pedal) marking below the bass staff. The system ends with an asterisk (*).

Fourth system of musical notation for Tarantella. It features a variety of dynamics including mezzo-forte (mf), piano (p), and forte (f). The system includes various fingerings and articulations. The system ends with an asterisk (*).

Fifth system of musical notation for Tarantella. It continues the piece with various fingerings and articulations. The system includes a 'cres.' (crescendo) marking. The system ends with an asterisk (*).

1425 - 7

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features various musical elements such as dynamics, fingerings, and pedal markings.

System 1: The right hand begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

System 2: The right hand continues with a mezzo-forte (*mf*) dynamic. The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

System 3: The right hand features a first ending (1.) and a second ending (2.). The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

System 4: The right hand features a first ending (1.) and a second ending (2.). The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

System 5: The right hand features a first ending (1.) and a second ending (2.). The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

System 6: The right hand features a first ending (1.) and a second ending (2.). The left hand has a piano (*p*) dynamic. Pedal markings are present at the beginning and end of the system.

First system of musical notation, measures 1-8. The system consists of a grand staff with a treble and bass clef. The melody in the treble clef features eighth and sixteenth notes with various fingerings (2, 5, 3, 2, 3, 5, 5, 2, 2, 3). The bass line provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano). A dashed line above the first four measures indicates a first ending.

Second system of musical notation, measures 9-16. The treble clef continues the melodic line with eighth notes and some slurs. The bass line features chords and single notes. Dynamics include *f* and *p*. A first ending bracket is present over measures 12-14.

Third system of musical notation, measures 17-24. The treble clef has a melodic line with eighth notes and slurs. The bass line consists of chords and single notes. Dynamics include *f* and *p*. A first ending bracket is present over measures 20-22.

Fourth system of musical notation, measures 25-32. The treble clef features a melodic line with eighth notes and slurs. The bass line consists of chords and single notes. Dynamics include *f* and *p*.

Fifth system of musical notation, measures 33-40. The treble clef has a melodic line with eighth notes and slurs. The bass line consists of chords and single notes. Dynamics include *f* and *p*.

Sixth system of musical notation, measures 41-48. The treble clef features a melodic line with eighth notes and slurs. The bass line consists of chords and single notes. Dynamics include *f*. A first ending bracket is present over measures 45-47.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff joined by a brace. The notation is characterized by complex, often triadic or dyadic chords, many of which are beamed together in eighth or sixteenth notes. Fingerings are indicated by numbers 1-4 above or below notes. Pedal points are marked with 'Ped.' below the bass staff. Dynamic markings such as *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo) are used throughout. The key signature is G major (one sharp). The page number '1425' is visible at the bottom center.

8-----7

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *l.h.* *Ped.*

f *p* *Ped.* *

Ped. *

mf *p* *f*

p *mf*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with a '4' written below it, indicating a fourth. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The lyrics 'The Rose Tree' are written below the voice staff.

5 3 1

1. 2.

f *sf* *sf* *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for piano with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and an asterisk. Dynamics include *ff*, *fp*, and *p*. The key signature has one sharp (F#), and the time signature is 2/4.

8. *fp*

Ped. *

Ped. *

8

2 5 3 2 3 5 5 2.

f *p* *f* *p*

1 3 5 2 4 1 3 5

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features chords and single notes, with some chords marked with '1 3 5' and '2 4 6'. The score is divided into two systems, each with a repeat sign at the end. The first system has a 'f' (forte) dynamic marking, and the second system has a 'p' (piano) dynamic marking. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score consists of 16 measures. The first measure has a piano (p) dynamic marking. The second measure has a forte (f) dynamic marking. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also fingerings indicated by numbers 1, 2, 3, and 4. The piece ends with a double bar line.

DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ 160.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Molto Allegro' with a metronome marking of 160. The score includes various musical notations such as dynamics (mp, mf, f, rf), articulation (accents), and pedal markings (Ped.). Fingerings and fingering numbers are indicated throughout the piece.

System 1: Treble staff begins with a half note D4, followed by eighth notes. Bass staff has a half note chord (F#2, A2) with a 'Ped.' marking and a fingering of 5. Dynamics: mp.

System 2: Treble staff has eighth notes. Bass staff has eighth notes with a 'Ped.' marking and a fingering of 5. Dynamics: mf.

System 3: Treble staff has eighth notes. Bass staff has eighth notes with a 'Ped.' marking and a fingering of 5. Dynamics: f, rf, mf.

System 4: Treble staff has eighth notes. Bass staff has eighth notes with a 'Ped.' marking and a fingering of 5. Dynamics: f, mf.

System 5: Treble staff has eighth notes. Bass staff has eighth notes with a 'Ped.' marking and a fingering of 5. Dynamics: f, mf.

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1482-4

8

Pod.

Pod.

P. glioso.

Ped.

Ped.

[illegible]

First system of musical notation, measures 1-5. The music is in treble and bass staves. The right hand features complex fingerings (1-4, 2-1, 3-2, etc.) and a series of eighth notes. The left hand has a simple bass line with eighth notes. A dashed line with an '8' indicates an 8-measure phrase.

Second system of musical notation, measures 6-10. The right hand continues with eighth notes and fingerings. The left hand has a bass line with eighth notes. A dashed line with an '8' indicates an 8-measure phrase.

Third system of musical notation, measures 11-15. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a bass line with eighth notes and a pedal point marking (*Ped.*). A dashed line with an '8' indicates an 8-measure phrase.

Fourth system of musical notation, measures 16-20. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a bass line with eighth notes and a pedal point marking (*Ped.*). A dashed line with an '8' indicates an 8-measure phrase.

Fifth system of musical notation, measures 21-25. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a bass line with eighth notes and a pedal point marking (*Ped.*). A dashed line with an '8' indicates an 8-measure phrase.

Sixth system of musical notation, measures 26-30. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a bass line with eighth notes and a pedal point marking (*Ped.*). A dashed line with an '8' indicates an 8-measure phrase.

Presto.

DON'T THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op.28.

Andantino tranquillo  - 104.

Andantino tranquillo 3/4-164.

molto cantabile.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *P * P * P * Ped.*

ad lib.

rit.

a tempo.

f

mf

* *P* * *P* * *P* * *P* * *P* * *P* * *Ped.* * *P* * *P* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

cres.

Ped. * *Ped.* * *Ped.* * *Ped.*

1450-3

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Ped.
The *P* signifies Pedal.

stringendo. *f.* strepito.

Ped. * Ped. * Ped. * P * P * P * Ped. * Ped. * Ped.

ossia. accel. accel.

* Ped. * P * P *

f. ritard. l. h. l. h. l. h. a tempo. pp

Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * Ped.

First system of the musical score. It features a treble and bass staff with complex fingerings (e.g., 2 4 3, 2 1, 4 3, 2 1, 4 2, 4, 1, 2, 3) and pedaling instructions marked with asterisks and the word "Ped.".

Second system of the musical score. It includes the tempo marking "ad lib." at the beginning, followed by "rit." and "a tempo." later on. It also features "dolce." and "espress." markings. Pedaling instructions are present throughout the system.

Third system of the musical score. It includes the marking "pp ritard." and "ad lib." at the end. Pedaling instructions are marked with asterisks and the word "Ped.".

Fourth system of the musical score. It includes the tempo marking "a tempo." and the instruction "smorzando." (diminuendo). Pedaling instructions are marked with asterisks and the word "Ped.".

Fifth system of the musical score. It includes the instruction "con duolo" (with sorrow) and "Lento." (slowly). It also features "L.h." (left hand) markings. Pedaling instructions are marked with asterisks and the word "Ped.".

60 ETUDES MELODIEUSES.

5

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op. 84.

Moderato. ♩ - 100 - ♩ - 132.

1.

Exercise 1, measures 1-8. Treble staff: 1. 3. 5. 3. 2. 4. 3. 2. 1. 3. 5. 3. 2. 3. 1. 2. 1. 4. 3. 2. 1. 2. 3. 1. Bass staff: 5. 3. 2. 1. 5. 3. 1. 3. 2. 1. 3. 4. 5. 3. 2. 1. 3. 2. 1. 3.

2.

Exercise 2, measures 1-8. Treble staff: 3. 2. 4. 3. 5. 3. 3. 2. 4. 3. 2. 1. 2. 5. 5. 4. 5. 3. 5. 1. 3. 5. 3. 2. 3. 1. Bass staff: 5. 3. 2. 4. 1. 2. 3. 1. 3. 2. 4. 1. 3. 2. 1. 3. 1. 4. 1. 5. 1. 3. 5. 3. 1. 2. 1. 3.

3.

Exercise 3, measures 1-8. Treble staff: 2. 3. 4. 3. 2. 5. 3. 1. 2. 3. 4. 2. 1. 2. 3. 4. 3. 2. 5. 3. 1. 2. 1. Bass staff: 5. 3. 2. 3. 4. 2. 1. 2. 3. 1. 5. 3. 2. 3. 4. 2. 3. 5. 2. 3. 4. 2. 1. 2. 3. 1. 5. 3. 2. 1. 3.

4.

Exercise 4, measures 1-8. Treble staff: 3. 4. 5. 3. 2. 1. 2. 5. 3. 4. 5. 3. 2. 1. 2. 5. 3. 4. 5. 3. 2. 1. 2. Bass staff: 5. 3. 2. 3. 4. 2. 1. 2. 3. 1. 5. 3. 5. 3. 2. 3. 4. 2. 1. 2. 3. 1. 5.

5.

Exercise 5, measures 1-8. Treble staff: 2. 4. 3. 2. 1. 2. 3. 4. 1. 3. 2. 5. 4. 3. 2. 1. 3. 2. 1. 3. 4. 1. 2. Bass staff: 5. 3. 4. 5. 1. 5. 4. 3. 1. 5. 4. 3. 1. 4. 5. 1. 2. 1. 3. 1. 4. 5. 5. 5. 3. 1. 5.

Exercise 6, measures 1-8. Treble staff: 2. 4. 3. 2. 1. 2. 3. 4. 1. 3. 2. 5. 4. 3. 2. 1. 3. 2. 1. 3. 5. 2. 3. 1. Bass staff: 5. 3. 4. 5. 1. 5. 4. 3. 1. 5. 4. 3. 1. 4. 5. 1. 2. 1. 3. 1. 5. 1. 2. 3. 1. 3. 2. 1. 3. 1. 5.

6

♩ - 100 - ♩ - 132.

6.

Exercise 6, measures 1-10. Treble and bass staves. Treble staff has a series of eighth-note runs with fingerings 1-2-3, 3-2-1, 3-2-1, 3-2-1, 3-2-1, 3-2-1, 3-2-1, 3-2-1, 3-2-1, 3-2-1. Bass staff has a series of eighth-note runs with fingerings 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Exercise 6, measures 11-20. Treble and bass staves. Treble staff continues with eighth-note runs and fingerings. Bass staff continues with eighth-note runs and fingerings.

Exercise 6, measures 21-30. Treble and bass staves. Treble staff continues with eighth-note runs and fingerings. Bass staff continues with eighth-note runs and fingerings.

Allegretto. ♩ - 100 - ♩ - 132.

7.

Exercise 7, measures 1-10. Treble and bass staves. Treble staff has eighth-note runs with fingerings 1-2-3-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4. Bass staff has eighth-note runs with fingerings 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Exercise 7, measures 11-20. Treble and bass staves. Treble staff continues with eighth-note runs and fingerings. Bass staff continues with eighth-note runs and fingerings.

Exercise 7, measures 21-30. Treble and bass staves. Treble staff continues with eighth-note runs and fingerings. Bass staff continues with eighth-note runs and fingerings.

Exercise 7, measures 31-40. Treble and bass staves. Treble staff continues with eighth-note runs and fingerings. Bass staff continues with eighth-note runs and fingerings.

Vivo. ♩ - 112 - ♩ - 80.

8. *mf*

Fine. *f* *p*

f *p*

Allegro. ♩ - 72 - ♩ - 88.

9. *p* *mf*

Repeat from beginning to Fine.

p *mf* *p*

Allegretto con moto. ♩ - 100 - ♩ - 120.

10. *mf* *p*

mf

972 - 11

11.

mf *f* *p* *f* *mf*

12.

mf *f* *mf* *f*

972-11

Moderato. ♩ - 72 - ♩ - 100.

13.

Exercise 13 is a Moderato piece in 2/4 time, marked with a tempo range of 72-100 bpm. It is written for piano and violin. The piano part is characterized by dense, flowing sixteenth-note passages with frequent slurs and fingerings (1-5). Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *f* again. The violin part features a complex melodic line with many slurs, ties, and fingerings, often playing in the upper register. The exercise is divided into four systems of two staves each.

Moderato. ♩ - 100 - ♩ - 132.

14.

Exercise 14 is a Moderato piece in 2/4 time, marked with a tempo range of 100-132 bpm. It is written for piano and violin. The piano part provides a steady accompaniment of eighth notes. The violin part has a simple melodic line. The exercise is divided into one system of two staves.

Moderato. ♩ - 100 - ♩ - 132.

15.

Exercise 15 is a Moderato piece in 2/4 time, marked with a tempo range of 100-132 bpm. It is written for piano and violin. The piano part provides a steady accompaniment of eighth notes. The violin part has a simple melodic line. The exercise is divided into one system of two staves.

Exercise 15 continues from the previous system. The piano part has a steady accompaniment of eighth notes. The violin part has a simple melodic line. The exercise is divided into one system of two staves.

10

Allegro ma non troppo. ♩ - 120 - ♩ - 152.

16. *mf*

1. 2. *cres.*

f *mf*

Allegro moderato. ♩ - 100 - ♩ - 160.

17. *mf*

1. 2.

Allegretto grazioso. ♩ - 76 - ♩ - 92.

18. *mf*

cres. *mf*

f *f* *f*

Allegro ma non troppo. ♩ - 104 - ♩ - 132.

19. *mf*

f

1. 2.

20. *Andante.* ♩ - 88 - ♩ - 112. 11

21. *Allegro* ♩ - 132 - ♩ - 100

Allegretto. ♩ - 72 - ♩ - 92.

22. *Allegretto.* ♩ - 72 - ♩ - 92.

12

Allegro. ♩ - 72 - ♩ - 92.

23. *mf*

1. 2.

f

mf

Allegretto. ♩ - 120 - ♩ - 152.

24. *mf*

mf

mf

First system of the musical score. The treble clef staff begins with a melody marked *mf*. The bass clef staff provides a harmonic accompaniment. Fingering numbers (1-5) are indicated for both hands.

Second system of the musical score. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. Dynamics *p* and *mf* are used. Fingering numbers are present throughout.

Andante cantabile. ♩ - 80 - ♩ - 92.

Third system of the musical score, starting at measure 25. The tempo is marked *Andante cantabile*. The treble clef staff has a melody, and the bass clef staff has a dense accompaniment of eighth notes. Dynamics *p* and *mf* are indicated. Fingering numbers are present.

Fourth system of the musical score, featuring two first endings. The first ending is marked with a '1.' and the second with a '2.'. The treble clef staff has a melody, and the bass clef staff has a dense accompaniment. Dynamics *mf* is indicated. Fingering numbers are present.

Fifth system of the musical score. The treble clef staff has a melody, and the bass clef staff has a dense accompaniment. Fingering numbers are present.

Sixth system of the musical score. The treble clef staff has a melody, and the bass clef staff has a dense accompaniment. Fingering numbers are present.

This piece is one of eleven that appeared in Kunkel's Musical Review for Jan. 1889.

26. *mf*

f

mf

Ped. ✱

27. *p*

f

Handwritten musical score for piano, measures 1-27. The score is in G major (one sharp) and 2/4 time. It features intricate fingerings and articulation marks throughout. Dynamic markings include *mf* and *p*.

Allegro. ♩ - 100 - ♩ - 126.

Handwritten musical score for piano, measures 28-37. The score is in G major and 2/4 time. It begins with a forte (*f*) dynamic. Fingerings and articulation are clearly marked.

Handwritten musical score for piano, measures 38-47. The score is in G major and 2/4 time. It features a forte (*f*) dynamic and complex fingerings.

Handwritten musical score for piano, measures 48-57. The score is in G major and 2/4 time. It includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. Fingerings are indicated throughout.

Handwritten musical score for piano, measures 58-67. The score is in G major and 2/4 time. It concludes with a fortissimo (*fz*) dynamic. Fingerings and articulation are marked.

THE JOLLY BLACKSMITHS.

Caprice Caractéristique.

Giocoso. (Lively.) ♩ – 144.

Secondo.

Jean Paul.

Giocoso. (Lively.) ♩ - 144. **Secondo.** Jean Paul.

Primo.

f

p

ff

cres.

ff

mf cres.

rfz

Ped.

Ped.

Ped.

Ped.

1.

2.

THE JOLLY BLACKSMITHS.

3

Caprice Caracteristique.

Jean Paul.

Giocoso. (Lively.) ♩ - 144.

Primo.

8.

f

Secondo.

rfz *mf* *rfz* *mf* *f*

cres. *mf* *rfz* *mf*

1. 2.

rfz *cres.* *rfz* *mf* *rfz*

855 - 12

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, folk-like style. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody, while the bass staff provides a harmonic accompaniment. The key signature remains one sharp, and the time signature is 2/4. The score includes various musical notations such as notes, rests, and bar lines. The title 'The Rose Tree' is written in a decorative font at the top of the page.

Musical score for the second system of "The Swan" by Maurice Strakosky. The score is written for a grand staff (treble and bass clefs). The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a melodic line with a pedal point. Dynamics include *ff*, *p*, *cres.*, *sfz*, *f*, and *ff*. Pedal markings and asterisks are present at the bottom.

Primo.

5

First system of musical notation (measures 1-6). The right hand features rapid sixteenth-note passages with fingerings (1-5, 2-4, 3-1, etc.). The left hand provides a harmonic accompaniment with notes like G4, F#4, E4, D4. Dynamics include *mf* and *rfz*. Pedal points are indicated with 'Ped.' and asterisks.

Second system of musical notation (measures 7-12). The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with notes like G4, F#4, E4, D4, C4. Dynamics include *rfz* and *f*. Pedal points are indicated with 'Ped.' and asterisks.

Third system of musical notation (measures 13-18). The right hand features sixteenth-note passages. The left hand has a more active role with notes like G4, F#4, E4, D4, C4. Dynamics include *rfz*, *mf*, and *sfz*. Pedal points are indicated with 'Ped.' and asterisks.

Fourth system of musical notation (measures 19-24). The right hand features sixteenth-note passages. The left hand has a more active role with notes like G4, F#4, E4, D4, C4. Dynamics include *sfz*, *cres.*, and *f*. Pedal points are indicated with 'Ped.' and asterisks.

Fifth system of musical notation (measures 25-30). The right hand features sixteenth-note passages. The left hand has a more active role with notes like G4, F#4, E4, D4, C4. Dynamics include *sfz* and *rfz*. Pedal points are indicated with 'Ped.' and asterisks.

6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

Secondo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke;

Sing gay as larks And let others croak! Strike strike for toil

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

8

Primo.

7

8.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

or thus.

8-

Ped. *

8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. *

Ped. *

Ped. *

Ped. *

ff

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Up, men, and strike! While the heated

rftz *ff*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8.

or thus.

Ped. *

8.

Ped. * Ped. * Ped. * Ped. * Ped. *

8.

rfz ff

Ped. * Ped. * Ped. * Ped. *

8.

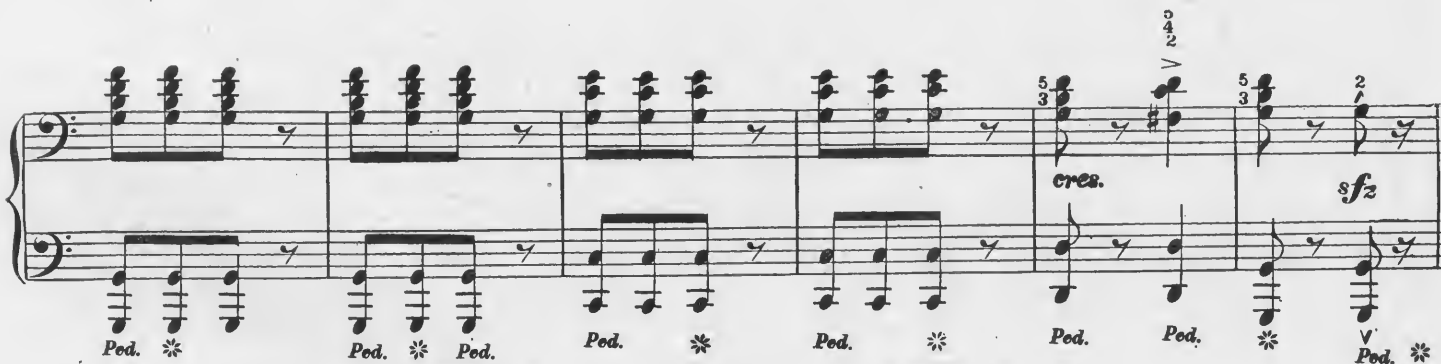
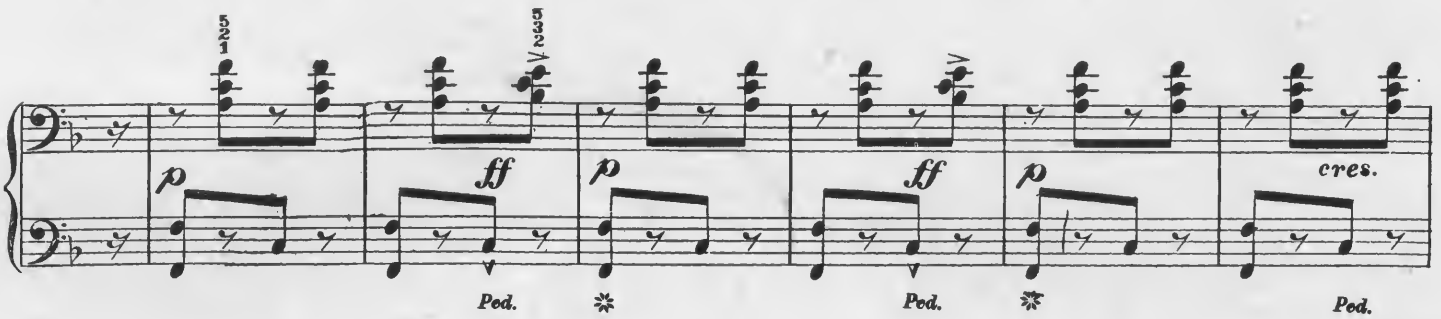
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8.

rfz

Ped. * Ped. * Ped. * Ped. * Ped. *

Primo.



The image shows a musical score for two sections, 'Primo.' and 'Secondo.'. The 'Primo.' section is written for a piano (p) and features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. The 'Secondo.' section is written for a second player and features a simpler, more rhythmic melody in the right hand and a more complex accompaniment in the left hand. The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

[illegible][illegible]

Secondo.

The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a *mf* dynamic and includes fingerings 4/2 and 4/2. The second system features dynamics *rfz*, *f*, *ff*, and *f*, with fingerings 5/3/1 and 2. The third system includes *ff*, *f*, *cres.*, *sfz*, and *f*. The fourth system includes *ff*, *f*, *ff*, *cres.*, and *ff*. The fifth system includes *rfz*, *ff*, and *rfz*. Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff of each system. The score concludes with a double bar line and a final chord.

Primo.

13

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Molto vivace. ♩. 96.

Secondo.

Moritz Moszkowski Op. 23. N° 3

The musical score is written for piano and bass. It features a variety of musical notations including slurs, accents, and fingering numbers. The first system starts with a piano (p) dynamic. The second system includes fingering numbers 3 and 4. The third system includes fingering numbers 5, 4, 2, 3, 4, 2, 3. The fourth system includes fingering numbers 5, 4, 2, 3, 4, 2, 3. The fifth system includes dynamics *sfz* and *f*, and pedal markings (Ped.). The sixth system includes first and second endings.

FANDANGO.

3

SPAIN. ~~~~ SPAINIEN

Molto vivace. ♩. - 96.

Primo.

Moritz Moszkowski Op. 23. N° 3.

con spirito.
Right Hand.

1486-4

Secondo.

p

cres.

ff

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

1. *ff* *sf*

2. *ff* *sf*

1436-4

Primo.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ - 92.

3. Frühling, schöner Morgen, theu-res Lieb-chen, theu-res
1. Des Morgens einst so frü-he, theu-res Lieb-chen, theu-res

1. One morning, oh, so ear-ly, my be-lov-ed, my be-
3. April, fair the morning, my be-lov-ed, my be-

3. Liebchen, Und auch uns harritsolch ein Morgen, Birgt im Schosse uns die Zeit. Hör' mein Fle-hen arum, mein
1. Liebchen, Sangen Vöglein froh und munter, Sangen sich ohn' En-de zu, Sang die Dros-sel in dem.

1. lov-ed, All the birds were singing blithly, As if nev-er they would cease, Twas the thrush sang in the
3. lov-ed, Now for us doth springs bright morning, Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Nein, doch Lie-be mir be-sche-re, Ja der Lie-be Se-lig-
1. Gar-ten, "Hört die Mä-re, hört die Mä-re!" Sang die Lerche, "Gieb uns Eh-re!" Sang die Taube, "Gieb uns

1. garden, "Hear the sto-ry, hear the sto-ry," And the lark sang "Give us glory," And the doves sang "Give us
3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. 1. Ruh! "....."

2. Und ich lausch-te, oh so

1. peace!"

2. Then I lis-ten'd, oh, so

2. frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-ti-gall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ne!" Und Zaunkönig: "Gieb uns

2. dove; When the night-ingale came af-ter "Give us fame to sweeten du-ty," When the wren sang "Give us

2. Schö-ne" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb rit.

2. beau-ty," She made answer "Give us love!" She made answer, "Give us love!" She made answer, "Give us

bald!" 3. Schö-ner 2. keit. Nein doch Lie-be mir be-sche-re, Ja der Lie-be Se-lig keit.
a tempo. Close of 3rd verse. ad lib.

love!" 3. Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace.

THE MAID OF JUDAH.

DAS MÄDCHEN VON JUDAH.

F. KÜCKEN.

Slow - Langsam. ♩ - 80.

Piano introduction in 3/4 time, key of D major. The melody is in the right hand, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a simple harmonic accompaniment. The piece ends with a fermata on a D chord.

3. Es klir - ret die Ket - te ein wid - rig Ge - tön, Am Ar - me der
 2. Wo sind sie die Söh - ne vom al - ten Ge - schlecht! Ge - ful - len in
 1. Ver - stummt ist die Har - fe, die Sai - ten ent - zwei Das Wünschen und
con dolore.

Vocal melody for the first verse, with piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line is in the treble clef, with lyrics written below the notes.

1. The harp is now si - lent, the strings rent in - twain, The hearts se - cret
 2. Where are they the chil - dren of thy hon - or'd race! They're fal - len in
 3. The arms of our daugh - ters in chains they are bound, The once fair and

3. Töch - ter einst blii - hend und schön. Die Ta - ge sind dun - kel voll
 2. blu - ti - gen fins - tern Ge - fecht! Die Stadt liegt in Trümmern ver
 1. Seh - nen des Her - zens vor - bei; Bang' flat - tert der Vo - gel von

Vocal melody for the second verse, with piano accompaniment. The piano part continues with the same eighth-note accompaniment. The vocal line is in the treble clef, with lyrics written below the notes.

1. long - ings no long - er re - main. The timid bird is droop - ing not
 2. bat - tle to save their dis - grace. The town lies in ash - es de -
 3. bloom - ing are bow'd to the ground. The day now seems drear - y and

3. Grau - en die Nacht In Knecht - schaft des Fein - des der Ju - de ver -
 2. wai - set das Thal Er - füllt von der blu - tig Er - schla - ge - nen
 1. Net - zen um - stellt Stirbt hin wenn ge - fes - sell der Jü - ger ihn

Vocal melody for the third verse, with piano accompaniment. The piano part continues with the same eighth-note accompaniment. The vocal line is in the treble clef, with lyrics written below the notes.

1. up - ward it flies, En - snar'd by the fow - ler it flut - ters and
 2. sert - ed the plain, In gore they are ly - ing, the brave that were
 3. chill'd as the grave, De - ri - ded by foe - men the Jew is a

3. lücht. O Va - ter - land süß, O Va - ter - land mein! Könnt 3
 2. Zuhl. O Va - ter - land süß, O Va - ter - land mein! Wann
 1. hält. O Va - ter - land süß, O Va - ter - land mein! Wann

con espress.

1. dies. O Fa - ther - land dear, O Fa - ther - land mine I
 2. slain. O Fa - ther - land dear, O Fa - ther - land mine O
 3. slave. O Fa - ther - land dear, O Fa - ther - land mine The

poco ritenuto. A A

mf

Ped. *P. Ped.*

3. ich nur im To - de rer - ei - net dir sein! O Va - ter - land
 2. wird dir Je - ho - va ein Ra - che - gott sein! O Va - ter - land
 1. wirst Du doch wie - der die Ruh - stätt mir sein! O Va - ter - land

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain. O Fa - ther - land
 2. when will Je - ho - vah to vengeance in - cline! O Fa - ther - land
 3. grave will u - nite us I then shall be thine. O Fa - ther - land

dim.

Ped.

3. süß, O..... Va - ter - land mein! Könnt ich nur im To - de ver -
 2. süß, O..... Va - ter - land mein! Wann wird dir Je - ho - va ein
 1. süß, O..... Va - ter - land mein! Wann wirst Du doch wie - der die

poco ritenuto.

1. dear, O... Fa - ther - land mine, I ne'er shall re - pose on thy
 2. dear, O..... Fa - ther - land mine, O 'when will Je - ho - vah to
 3. dear, O..... Fa - ther - land mine, The grave will u - nite us I

dim.

f *cres.* *ff* *p* *poco ritenuto.*

Ped. *Ped.* *Ped.* *** *1/4* *1/5* *1/4*

3. ei - - - net mir sein!
 2. Ra - - - che - gott sein!
 1. Ruh - - - stätt mir sein!

1. bo - - - som a - gain.
 2. ven - - - geance in - cline!
 3. then..... shall be thine.

f *a tempo.*

Ped. *Ped.* *Ped.* *** *P* *** *Ped.* ***

OUR DAISY.

3

YORK.

Jules Miller.

Mazurka time ♩ - 132.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system also begins with a piano (*p*) dynamic marking. The third system begins with a mezzo-forte (*mf*) dynamic marking. The fourth system begins with a mezzo-forte (*mf*) dynamic marking. The fifth system begins with a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) and asterisks (*) are used throughout the score to indicate pedaling. The tempo is marked as 'Mazurka time' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#).

1440 - 3

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First system of musical notation, measures 1-8. The music is in G major, 3/4 time. The right hand features a melody with triplets and slurs. The left hand provides a harmonic accompaniment with chords. Pedal points are indicated by 'Ped.' and asterisks. The first measure starts with a piano (*p*) dynamic.

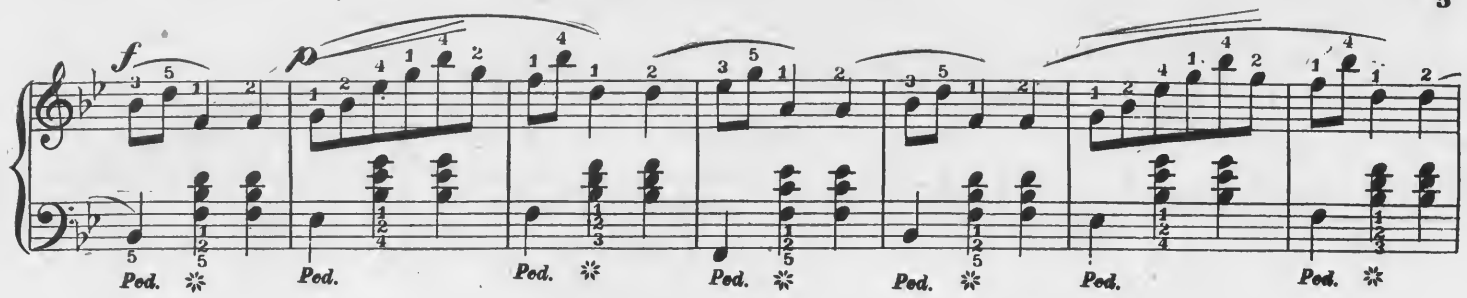
Second system of musical notation, measures 9-16. The musical texture continues with similar melodic and harmonic patterns. Pedal points are marked throughout the system.

Third system of musical notation, measures 17-24. Measure 17 is marked 'Trio.' and 'mf'. The right hand has a more active melody with slurs and accents. The left hand continues with chords. Pedal points are indicated.

Fourth system of musical notation, measures 25-32. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment remains consistent. Pedal points are marked.

Fifth system of musical notation, measures 33-40. The right hand continues with a melodic line, ending with a repeat sign. The left hand accompaniment is present. Pedal points are marked.

Sixth system of musical notation, measures 41-48. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs. Dynamics include piano (*p*) and forte (*f*). Pedal points are marked.



First system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks.



Second system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks. A *mf* dynamic marking is present.



Third system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks. A *f* dynamic marking is present.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks. A *p* dynamic marking is present.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal points are marked with 'Ped.' and asterisks. A *f* dynamic marking is present.

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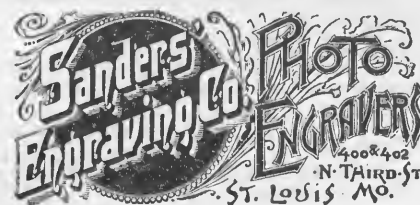
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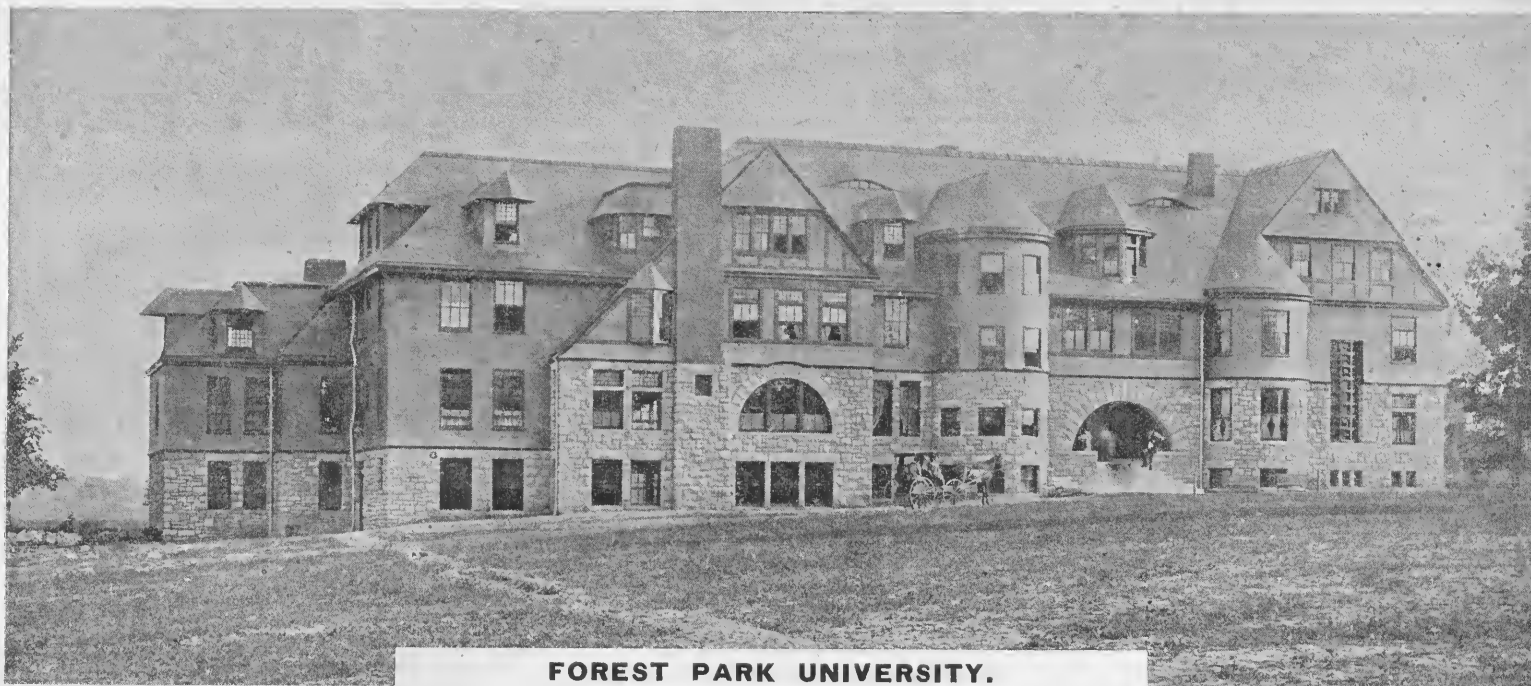
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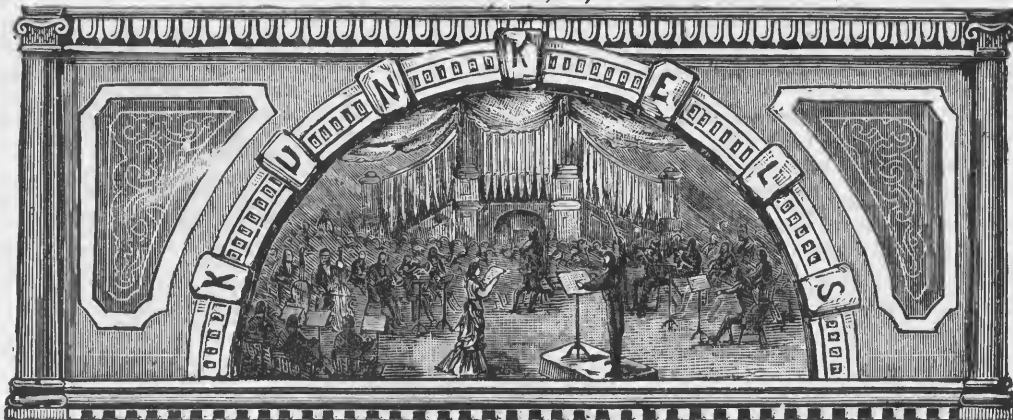


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